

the natural
me is in B
be flat me is C
E. me is in A
H. A me is in D
H. D me is in G
sharp me is in F
me is in C
G me is in E
D me is in B

me is always far
low sol low
i low so
au then
r.

St John

St John



G		sol
F		law
E		law
D		sol
C		law
B		me
A		law
G	gs	sol
F		law
E		law

The G called
The G staff always
standing on the
second line is used
in Treble & Tenor

Painter

Handwritten musical notation on a six-line staff. The notes are written in a stylized, cursive script. The notes are: G (first line), F (first space), E (second line), D (second space), C (third line), B (third space), A (fourth line), and F (fourth space). The notes are connected by a continuous line.

This H Character is
called the Ckiff
standing upon the
middle line and
used only in Counter

Base

A G lay
F G sol
E J: flay
D C sol
B A pure
G fine
vol

This I: Character is
called the F Cliff
standing upon the
fourth line and
used only in Bass

if the natural
me is in B
if B. be flat me is in C
if B. E. me is in A
if B. E. A me is in D
if B. E. A. D me is in F
if F be sharp me is in G
if F & C me is in E
if F. C & G me is in B
if F. C. G. D me is in A

Above me is always far
sol. law. far sol law
& Below me law so
law sol far then
me again.

Notes

in raising & falling the notes between one & few & low & full is but half the distance as between the other notes

Semibreve

Minim

Crotchet

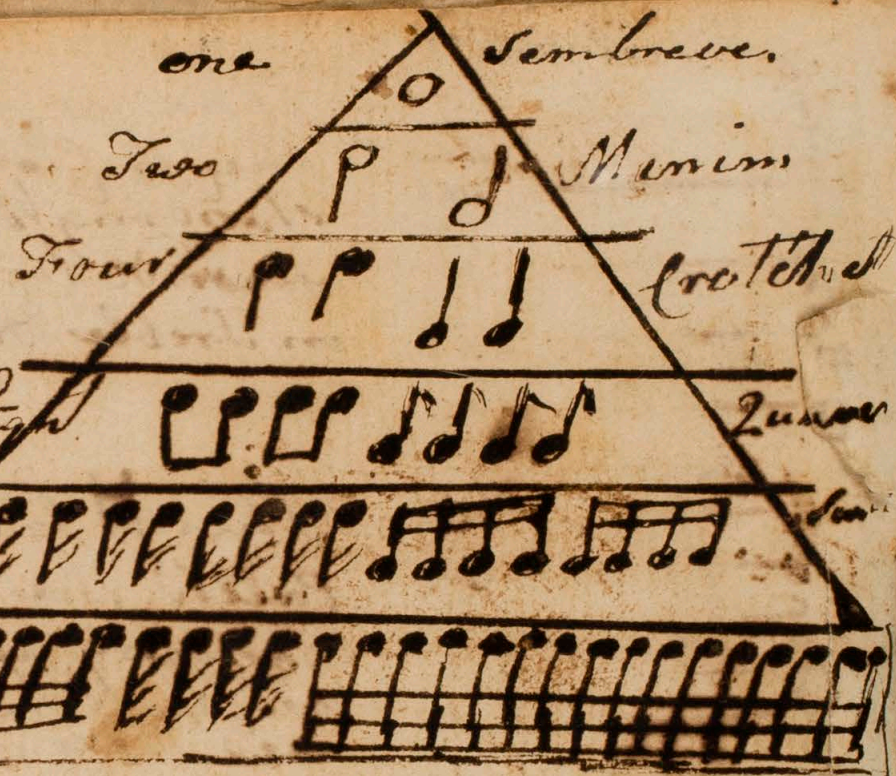
Quaver

Semiquaver

Demisemiquaver

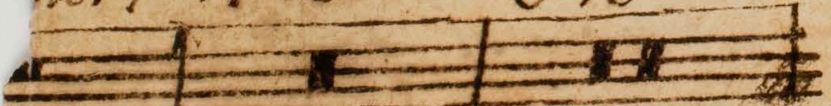
Bar 4 Bars 8 Bars

Rests

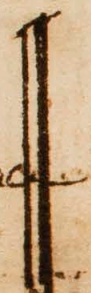


Rests are marks or notes of silence of the same length in time as the notes for which they stand

N B The semibreve rest fills a bar in all measures of time



Characters Explanations Examples

a  Shows how many parts are sung together



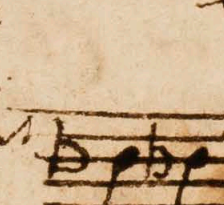
Natural H note made flat or sharp to its primitive sound



five lines with three spaces where music is written



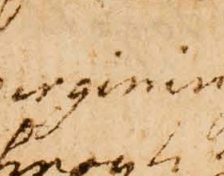
Ledger Line is added where notes ascend or descend a line beyond the staff



flat b set before a note sinks it half a tone



Sharp x raises a note half a tone



stus is drawn over or under so many

Notes as are sung together single divides the Bar time according to the measure note

Double Bar shows the end of a strain

Close shows the end of a tune

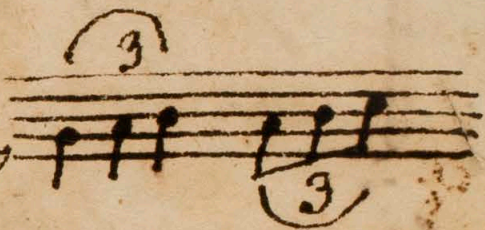


either of these set at the Beginning of a tune have influence through the tune

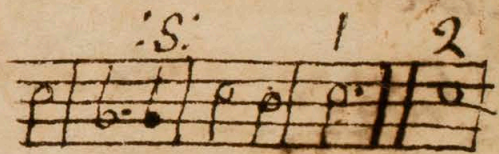
Dot or point . at the right hand
of a note makes it
half as long again a semibreve
Equal to three minims



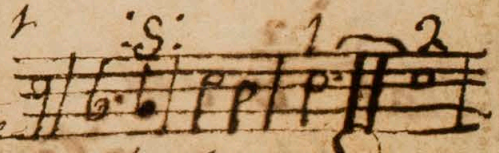
Figure 3 set over or under any three notes
they are sung in the time of two
Three Crotchets in the time of two



Repeat :S: shows a tune is sung over again
from the note over which it is placed
to a Double bar or Close



Figuar 4.2 shews that the note under figuar 1
is sung Before the Repeat and the
note under figuar 2 after passing that under
figuar 1 But if tyed Together ^{with} a slur both are sung
after the Repeat



First C

Common time is measured by even numbers or beats as two four this mode has a semibreve for a measure note containing that or other notes or rests equal to it between each single Bar which is held 4 seconds or while you may leisurely count 1. 2. 3. 4. Counting 1. 2. with ^{the} hand down & 3. 4. with it up



Second C

has the same measure note and beat in the same manner only $\frac{1}{2}$ as quick again

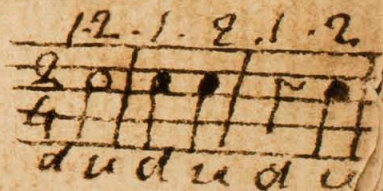


Third C

has the same measure note & sound as quick again as the first 2 beats in each bar one down & the other up

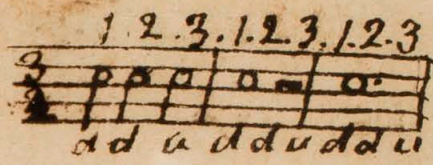
Fourth $\frac{2}{4}$

has a minim for a measure note & in the same manner only $\frac{1}{3}$ quicker



Triple Time mood

First $\frac{3}{2}$ Triple time is measured by odd numbers
or threes this mood contains 3 minims in a
bar and sung in $\frac{1}{2}$ time of 3 seconds two
beats Down & one up



Second $\frac{3}{4}$ Contains 6 crotchets in a bar & beat in $\frac{1}{2}$
same manner only $\frac{1}{3}$ quicker

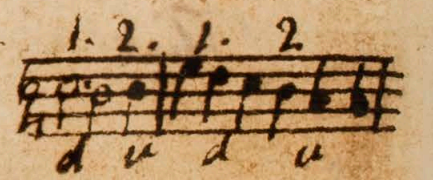


Third $\frac{3}{8}$ Contains 3 quivers in a bar and sung
in $\frac{1}{2}$ second mood beat in $\frac{1}{2}$
same manner or only with 2 beats in a
bar The hand as long again down as up

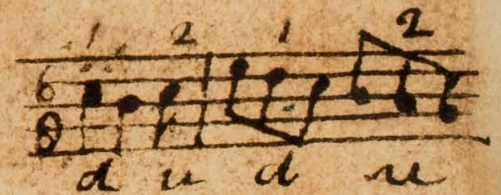


Compound mood

First $\frac{6}{4}$ Contains 6 crotchets in a bar 3 beats
down & 3 up 2 equal beats



Second $\frac{6}{8}$ Contains 6 quivers in a bar
3 beats down & 3 up



NB The hand falls at the beginning of every bar in all mood of time

These moods not being at present used
I have their Explanation

Synecopation or Driving notes are those
out of their proper order in the bar or
driven through a bar and requires the
the hand to be taken up or put down
while they are sounding

The Learner may speak the notes
according to this Example

Chasing notes when one stands directly
over another & not ^{both} sung by the same voice



This scale shows
how the parts fit
together & the 2.
line in the 1.

is the same with G the
 upper line in the Counter
 and G the space above the
 upper line in the Tenor
 & G the lower line space in
 the Counter & G the 2 line in the
 Tenor the same with G the
 upper space in the Bass
 NB The Treble is considered
 as in a woman's voice which
 is an Eight above a man's

Sharp Key flat Key

<u>mi</u>	<u>sol</u>
<u>law</u>	<u>law</u>
<u>sol</u>	<u>law</u>
<u>law</u>	<u>sol</u>
<u>law</u>	<u>law</u>
<u>sol</u>	<u>mi</u>
<u>law</u>	<u>law</u>

The last in
 the Bass is the
 Key note which
 is immediately
 above or below
 mi if above
 is a Sharp Key

if below a flat Key
 the reason why one tune sharp
 or cheerful and another flat or
 mournfull is seen by the above
 scale in the sharp Key Every
 3^d 6th & 7th is half a tone higher
 than the flat Key

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David's Lamentation

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Hundred New

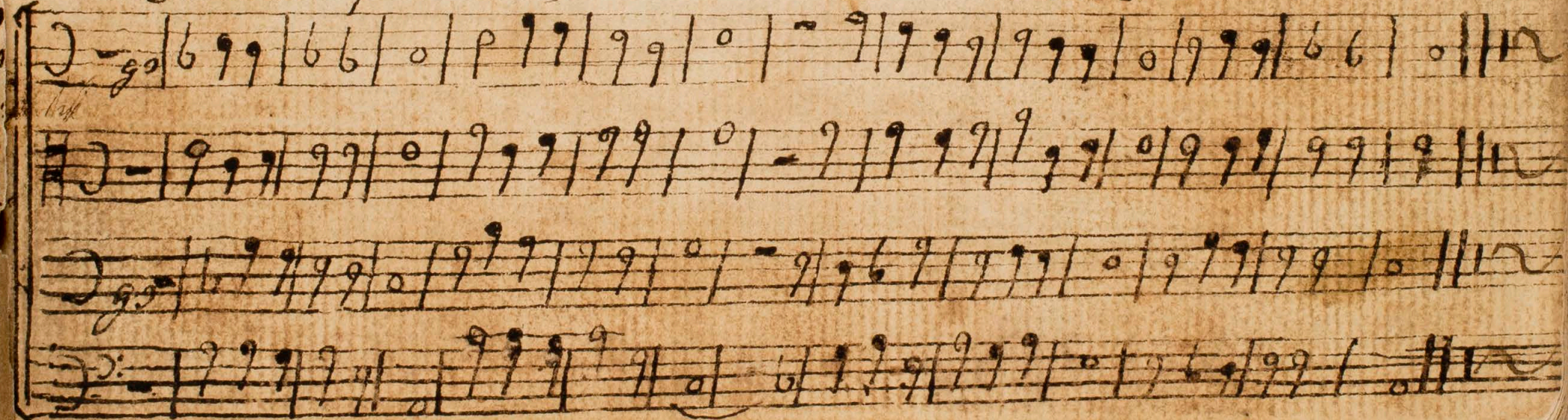
S. M.



Alebury

Psalm 23

S. M.

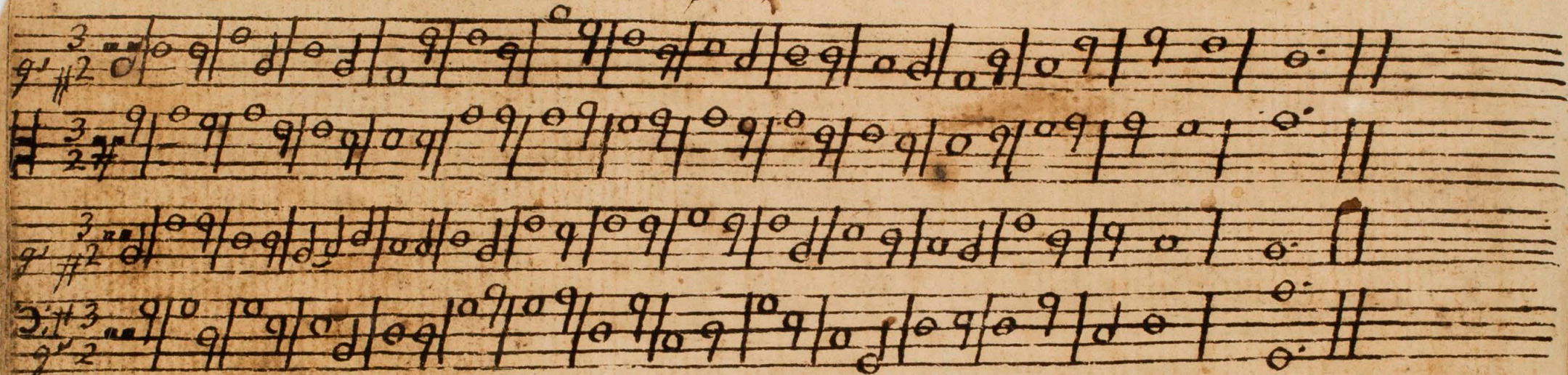


no
33
73
B
B
B
mentat
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society
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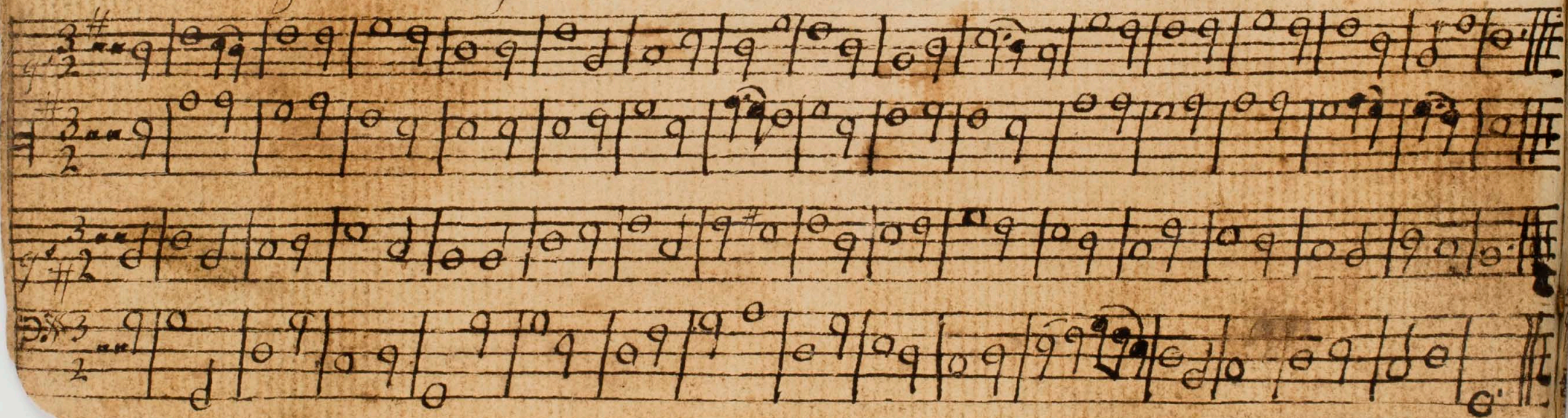
2

Hear

C.M.



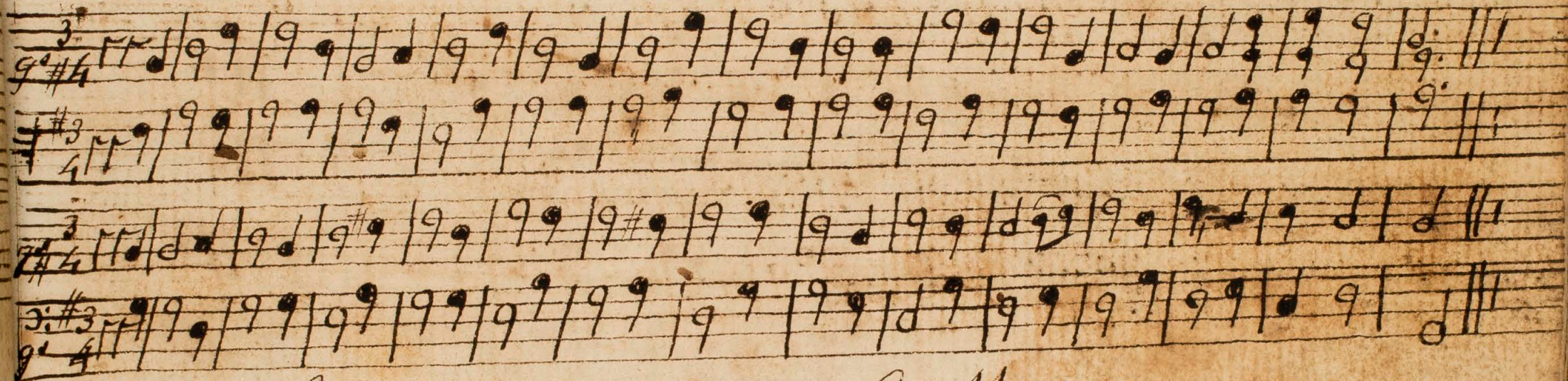
Angels Hymn L.M.



Portsmouth

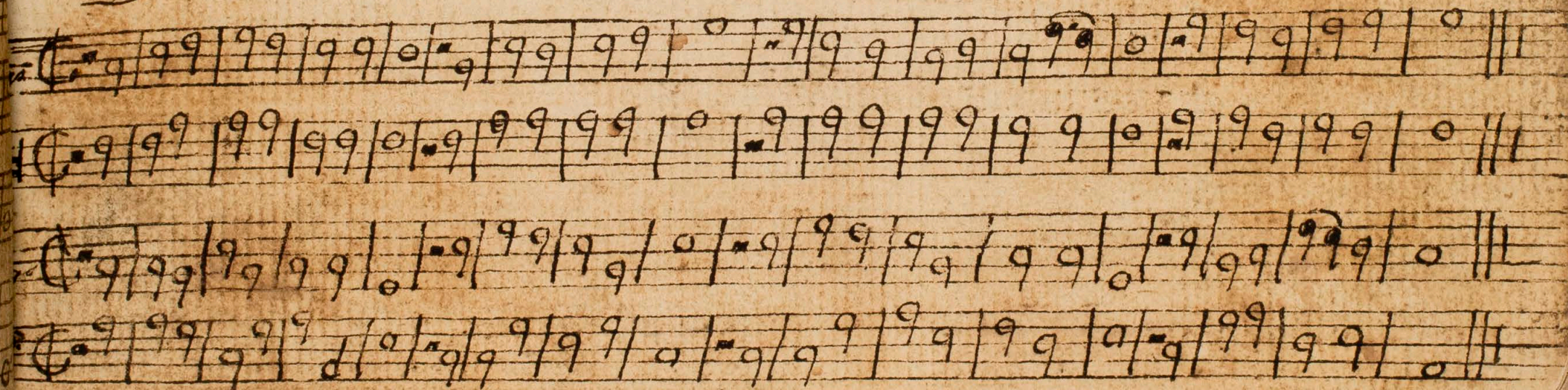
C. M.

3



Dublin

C. M.



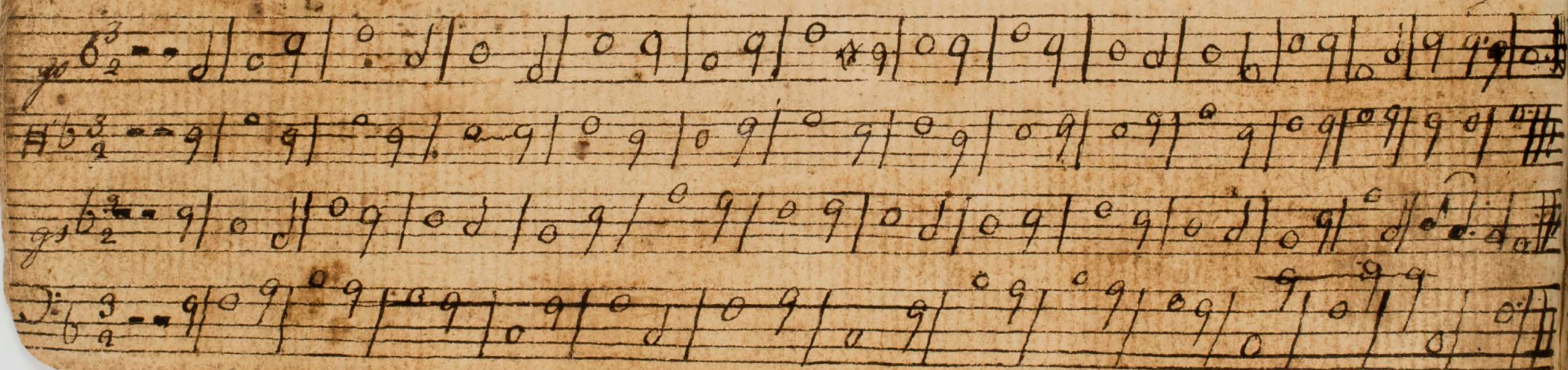
Plymoth

CM



Bedford

CM



Lenox

P.M.S.

5



Williams Town L.M.



Suffield

C M



Norwich

S M



Worthington

C M

7



Greenfield

No 11



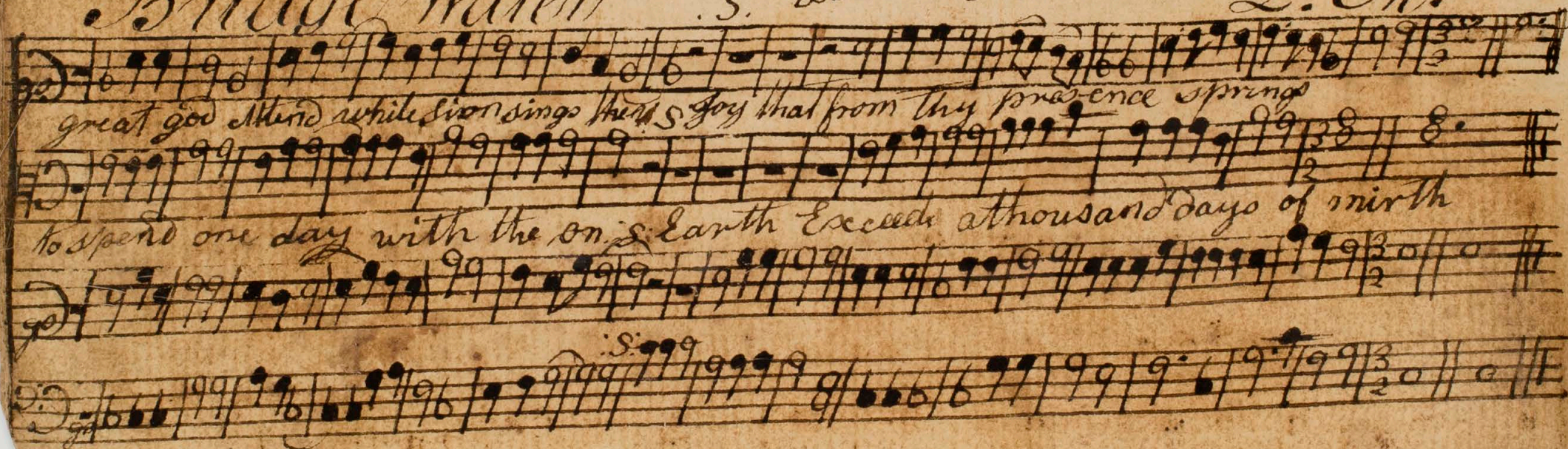
Rain bow

:S:

9



Wells

19th Psalm L. M.Bridge Water : S: Psalm 84th L. M.

Mendom.

PA

S.

my redeemer let me be

Handwritten musical score for Mendom. PA, S. The second system consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The second staff is in treble clef with a key signature of one sharp (F#). The third staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The system ends with a double bar line.

12

34

C. M. S.



Boston

~~MA~~

C... M

13

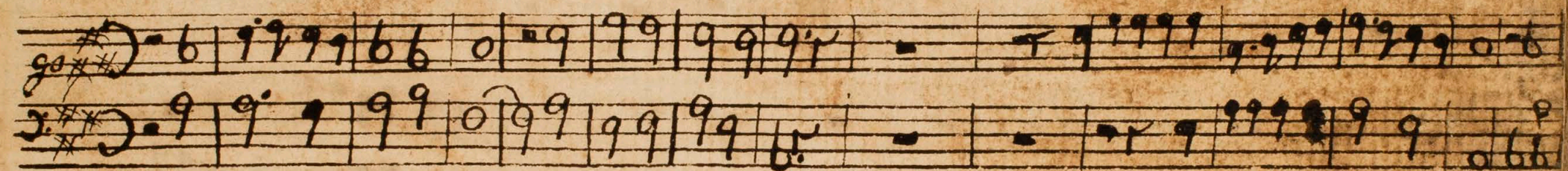




122

P. M.

15



169 Worcester

S. M. S. H.



:S: Continued



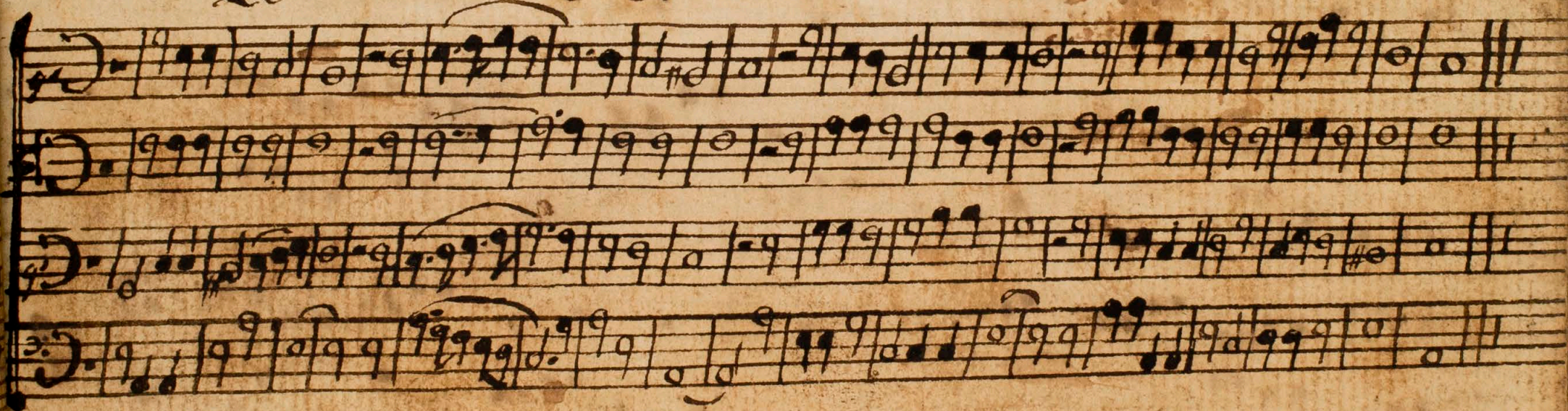
Continued

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25th

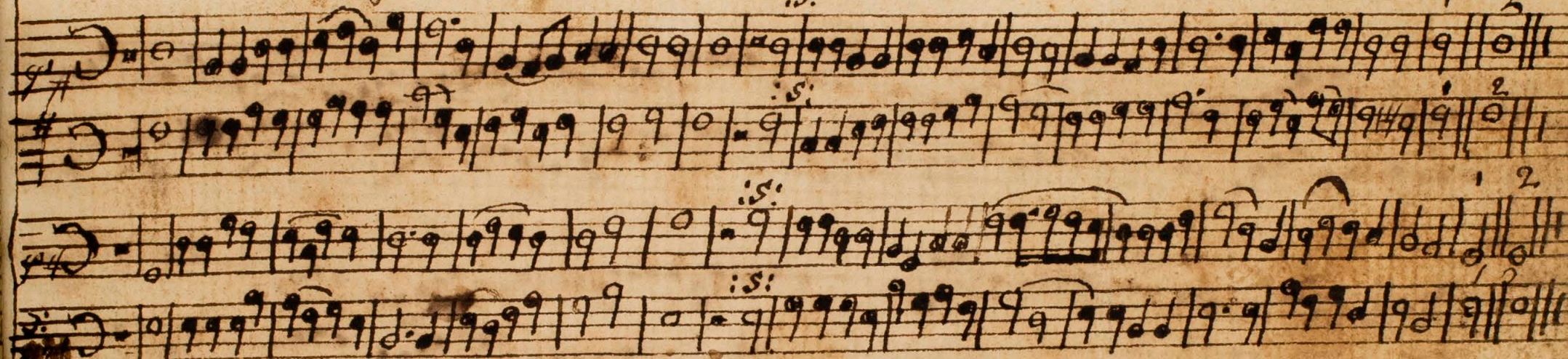
S.M.



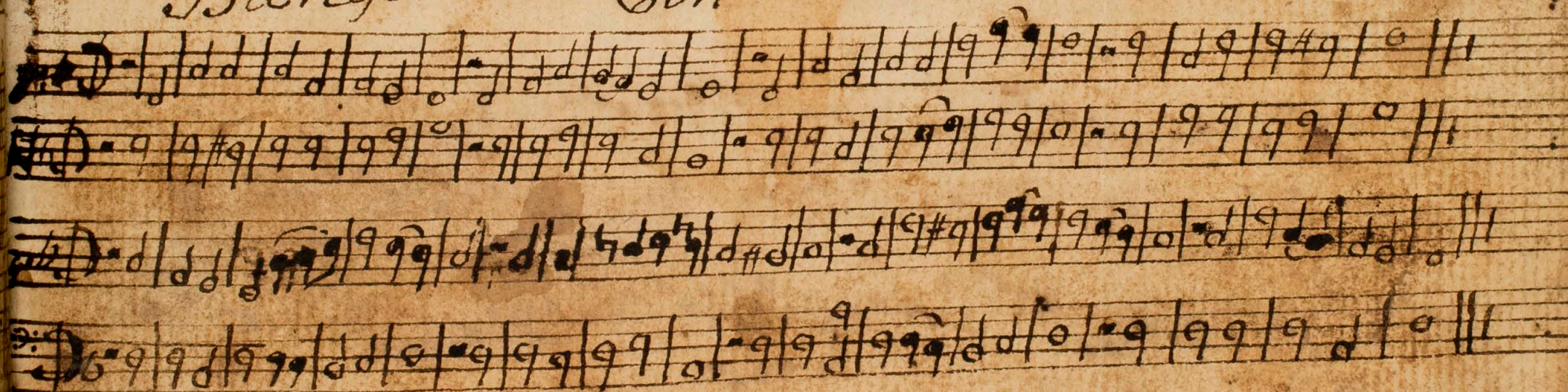
Milford C M



Virginia C.M. S



Bangor C.M.



20 Trumbull

LM



Kingsbridge LM



S. Martins

C.M.

21



Brookfield

L.M.



22.

Stratford L M





24

3.

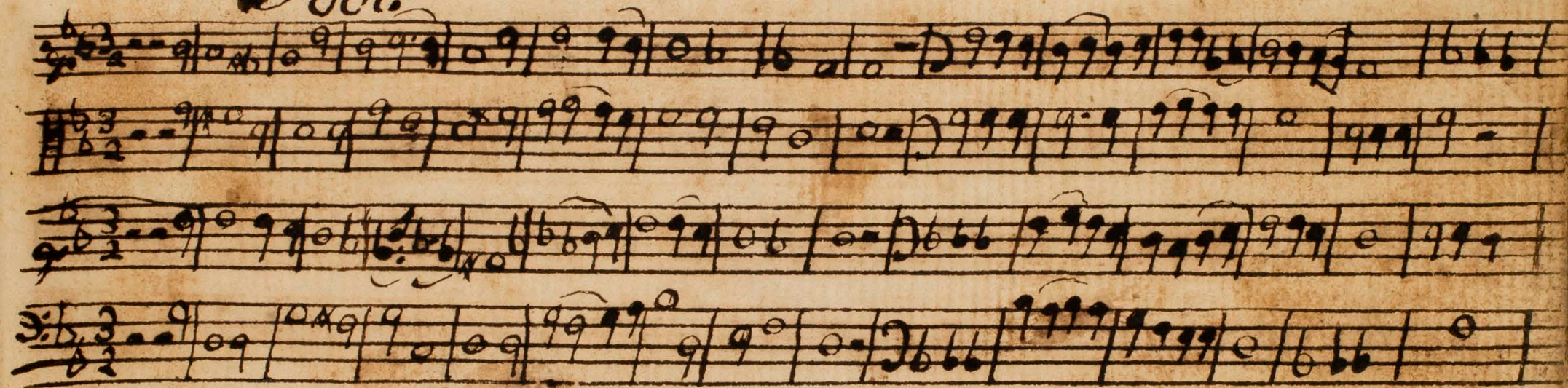
C. M.



Pol.

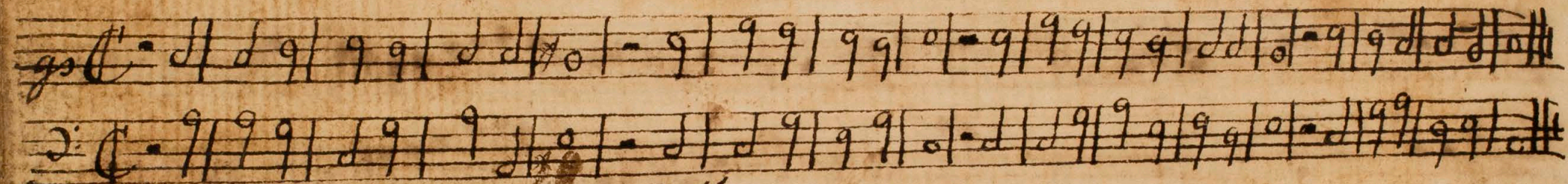
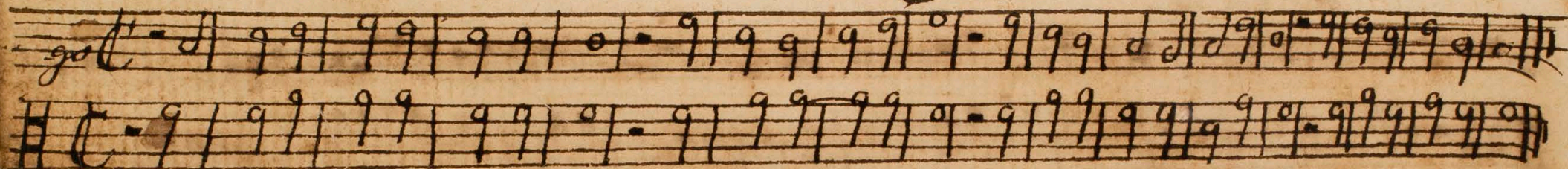
LM

25



Windoor

C M



Warren

L M



St. Michaels

P M

27



Isle of Wite

C M



28. Little Marlburgh

S M



Royal

S M



Calvary

C. M.

29



Springfield L M



Balladock C.M

31



Low Dutch C.M



32

Hartford

LM

L M



Sinai

C.M

33





Wickham

C. M.



Funeral Thought

C. M.

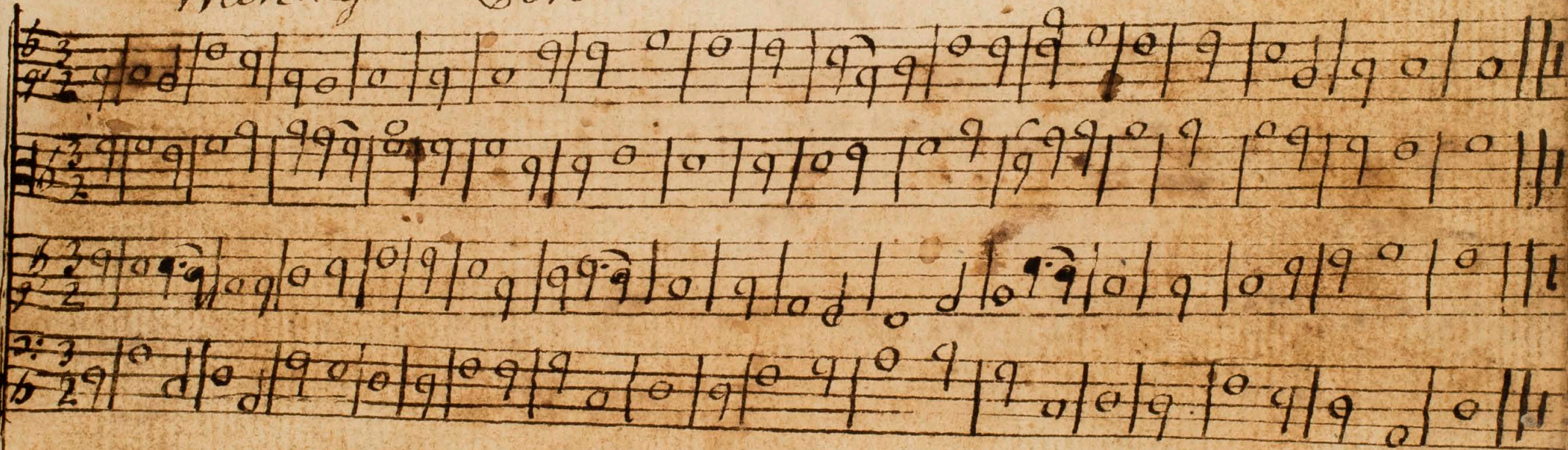


Bray C M

35



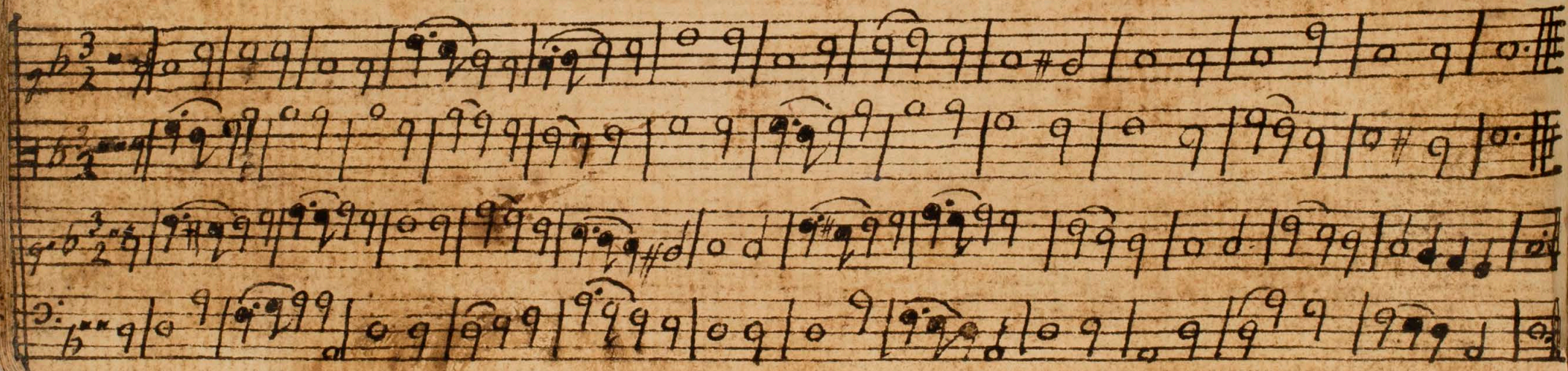
Wantage C M





Hebron

S M



33

C. M.

37



Jubilee C. M.



Weathersfield

C. M.



Littleton

G. M.

39



40 Washington 68. Psalm L M DW



America

G. M.

41



42

Columbia

P. M.



Union

C. M.



Ocean

C. M.

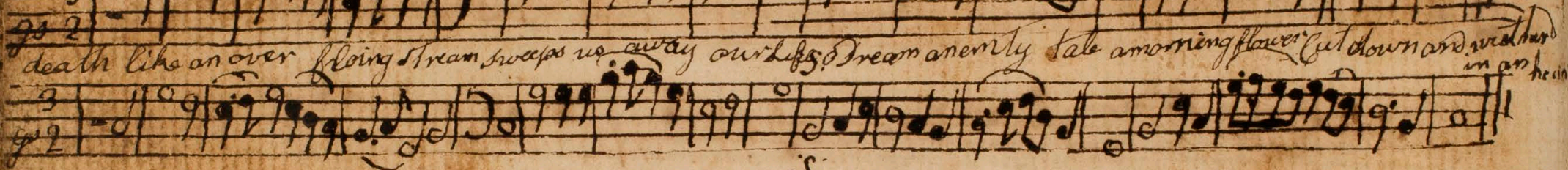
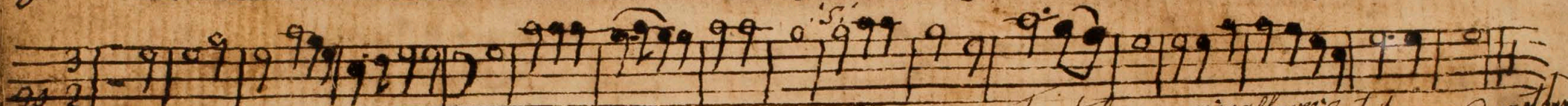
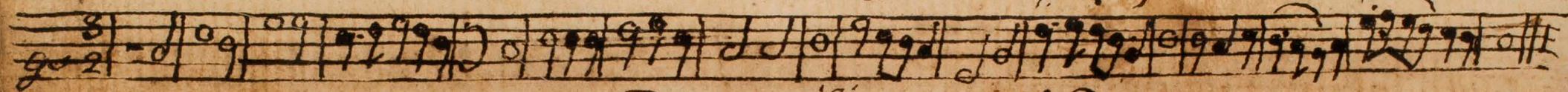
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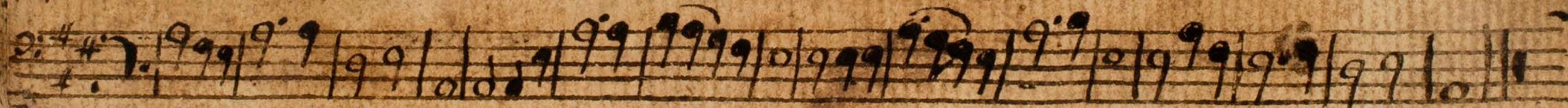
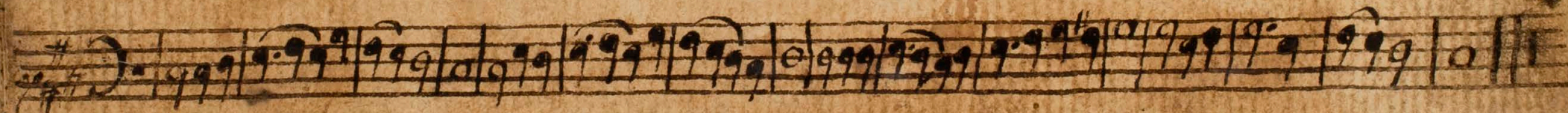
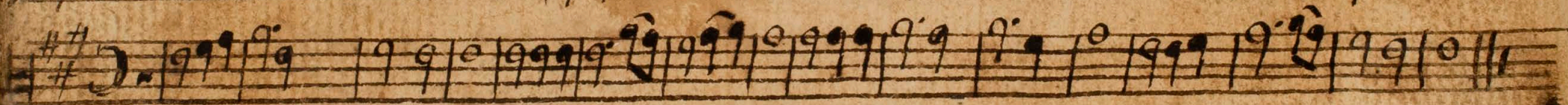
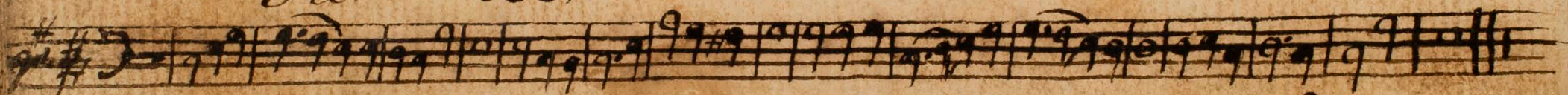
44

Amanda

:S:

Psalm 90th Ver 5 L M

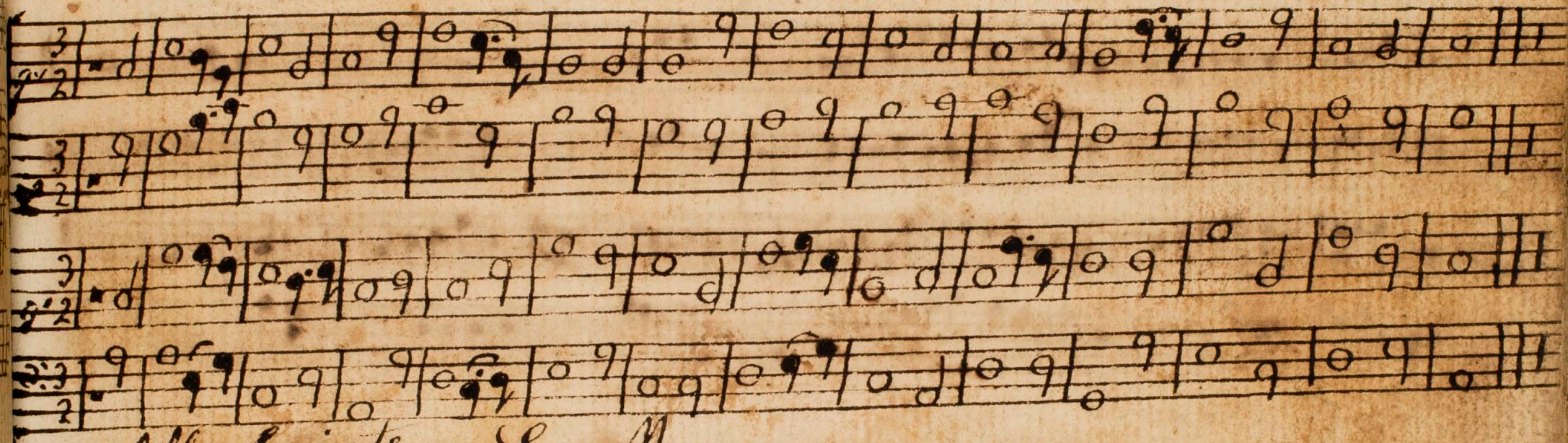
Paris L M



Franklin

S. M.

45



All Saints S. M.



4th Invitation Hymn 7 Swatts

S:



Thirty Second LM

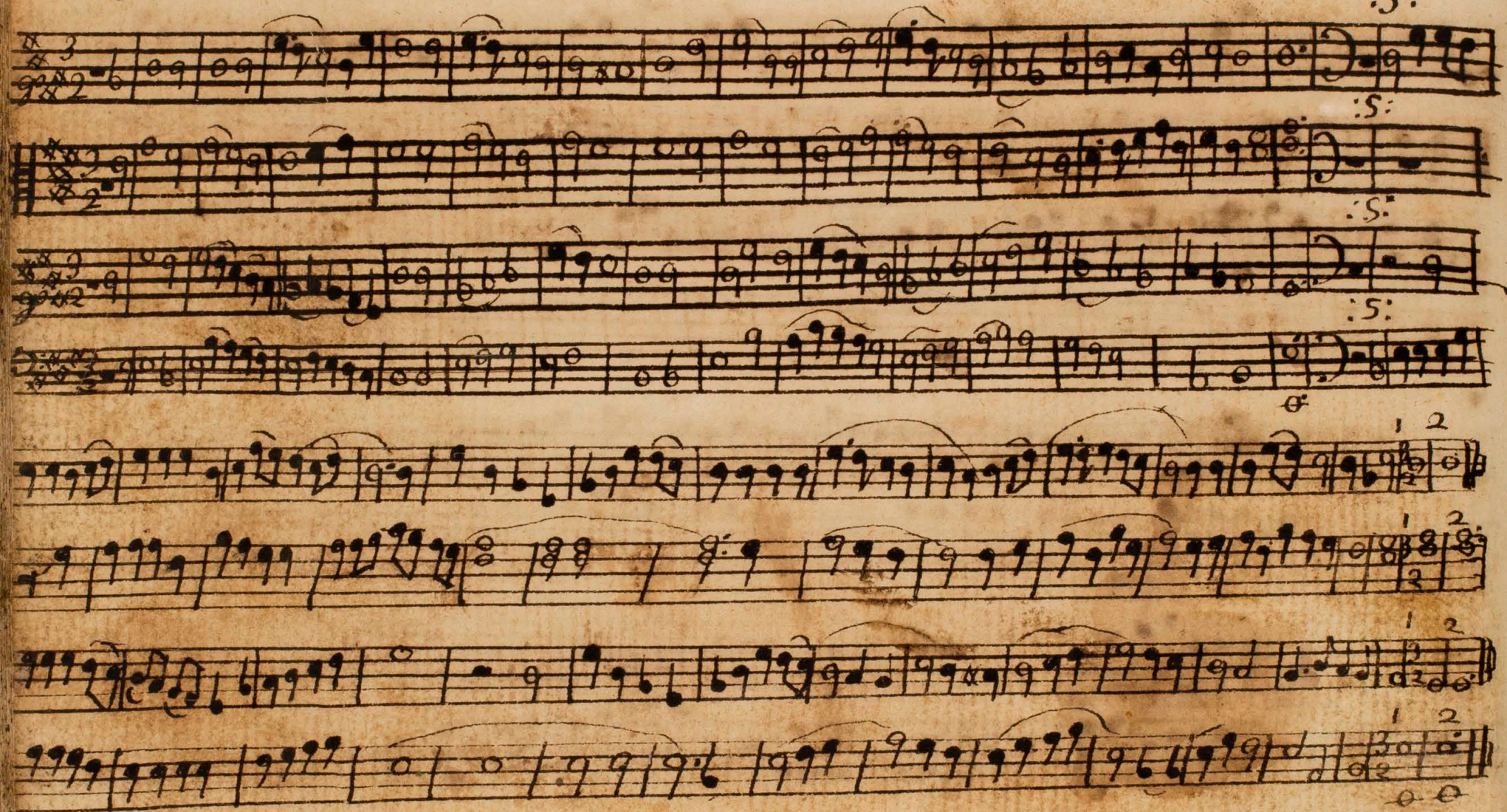


Autoral

47



48 Belshcham



Queenborough

C. M.

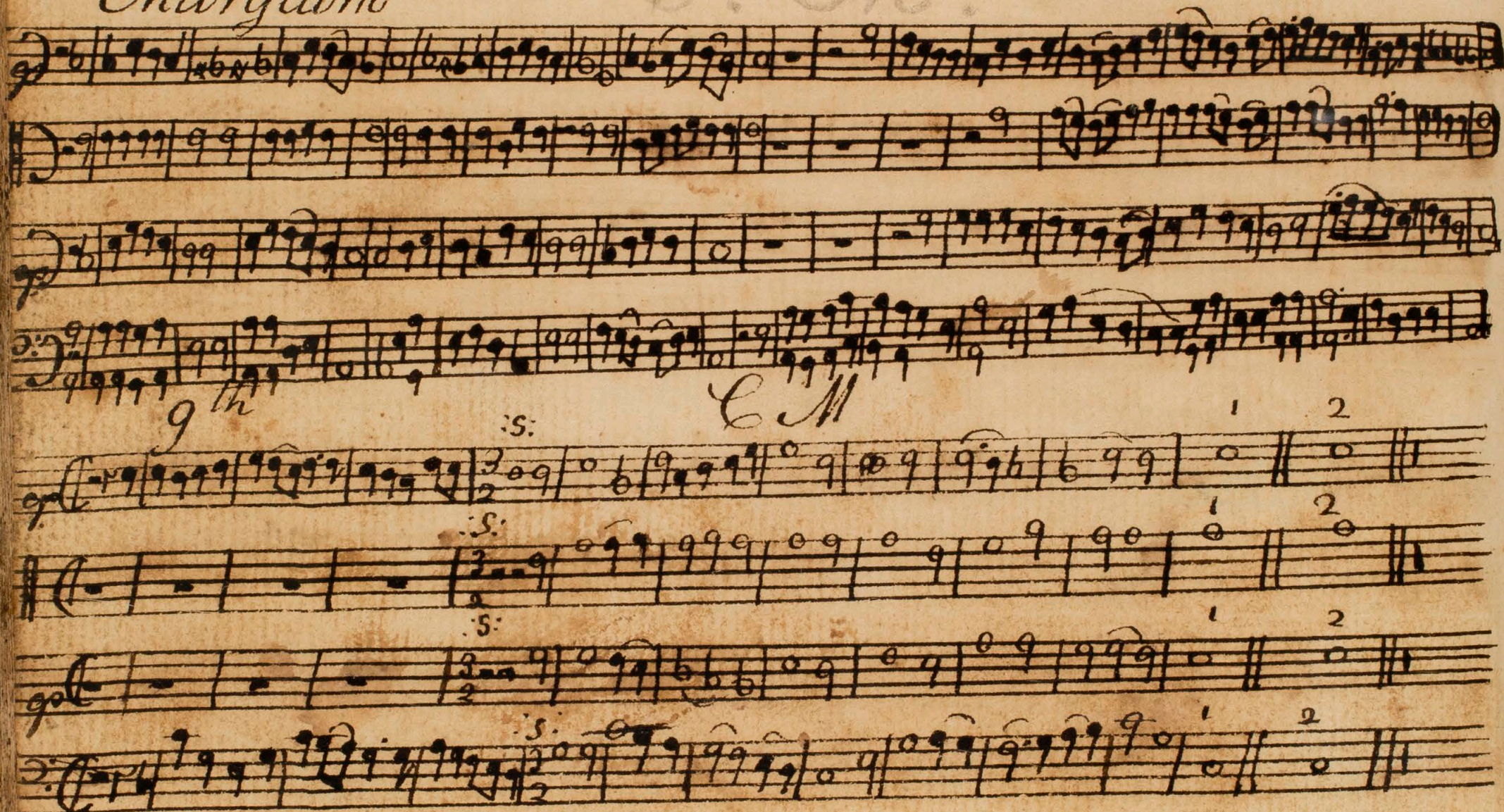
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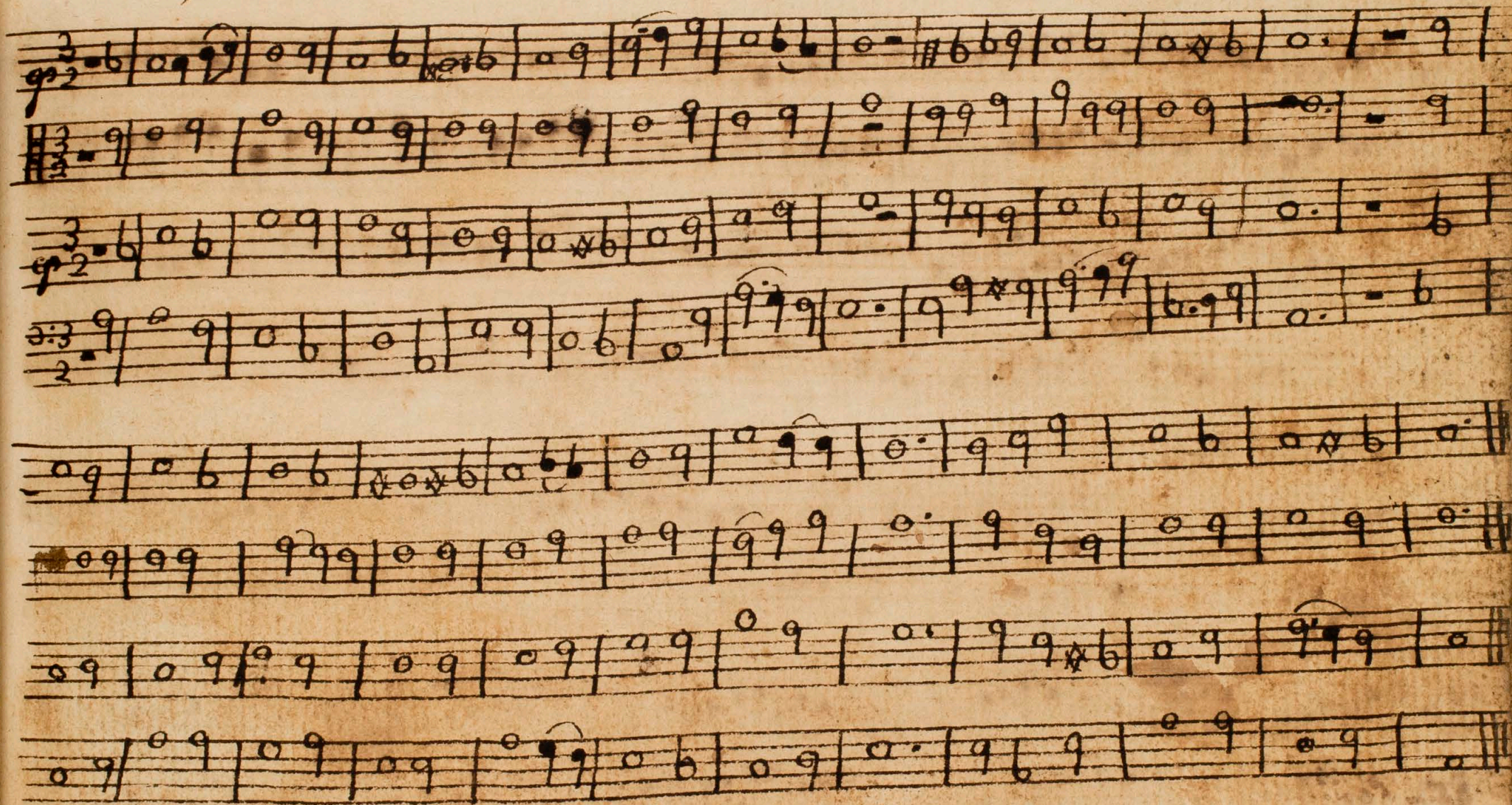


Old Hundred C. M.



50. Maryland





52

Childs Request

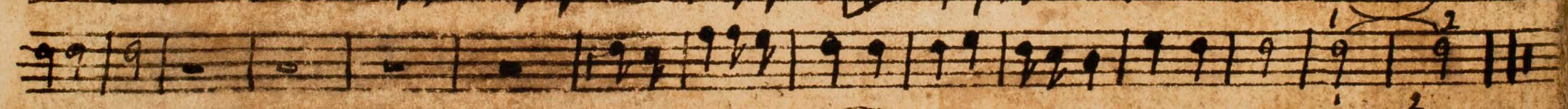
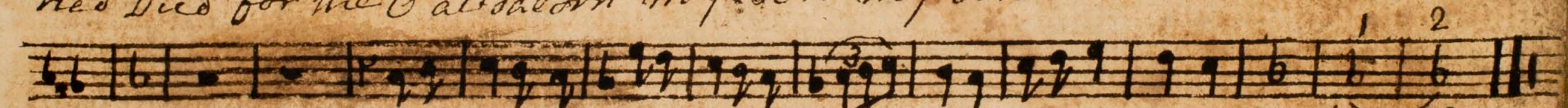
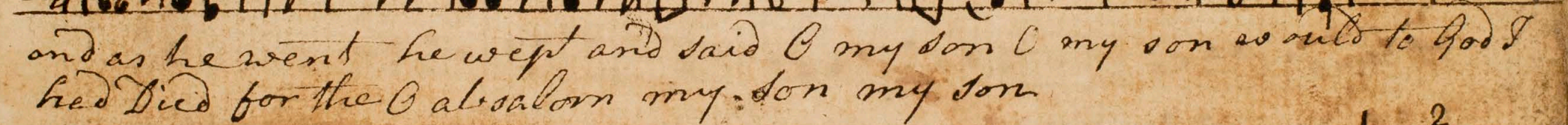
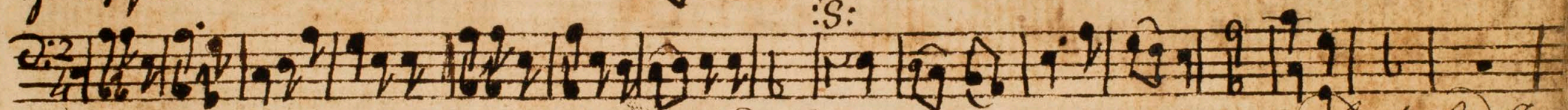
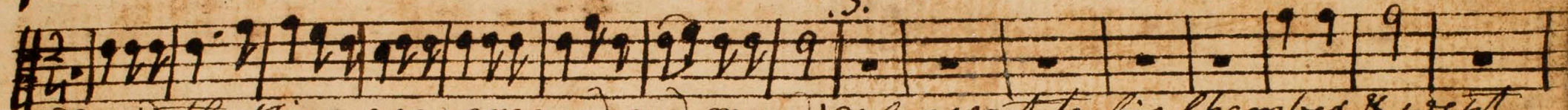
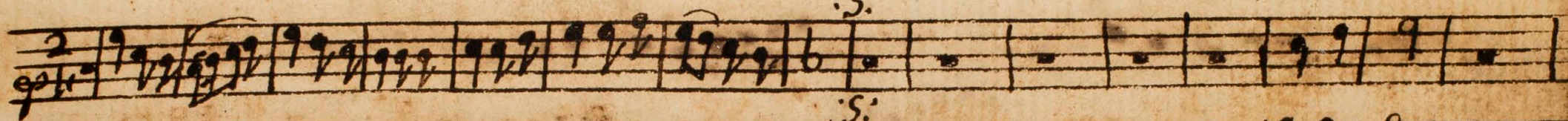


Newbery

C. M.



David's Lamentation an anthem Samuel 18th Chap^t 2^d Verse



54 Penbury

C. A.



150



Southington



Trumpet



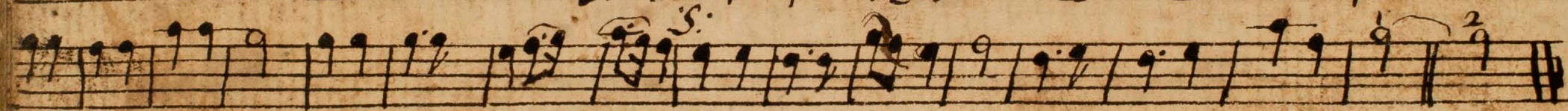
Freedom No 93

57



Ed.

Middletown



Providence

39



Bunkerhill*Musical Society*

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			Hopewell. 1
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Joysound

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Sherburn 9

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Sutton 7

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W. Hersfield 17

Newark 5

Lainsbough 16

Russia 5 Trumpet 12

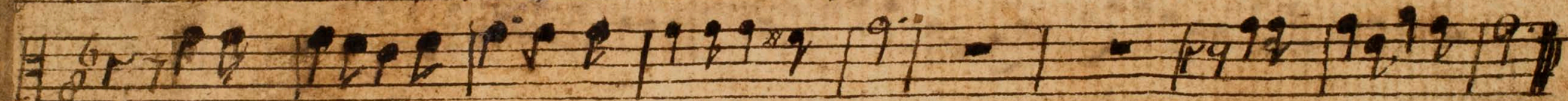
Koberwell.

(1)





Amboy



Montgomery

Psalm the 63 C.M.

8



Early my god with out delay I hast to seek thy face my thirsty spirit fain'ts away with out thy cheering grace
 So pilgrims on the scorching sand beneath a burning sky longs for a cooling stream at hand and they must drink and



Mortality

Psalm 90 in Vers 3

S M



Bethel

Psalm

5

C M, 2



Newark 157th hymn S M

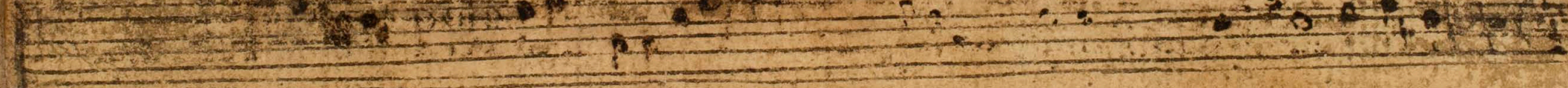
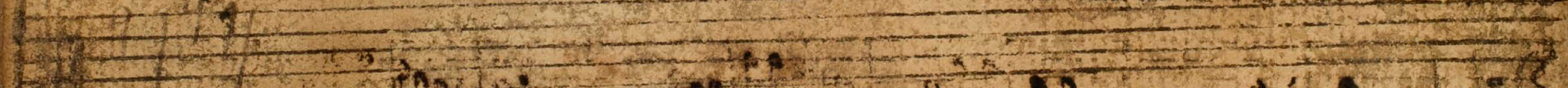
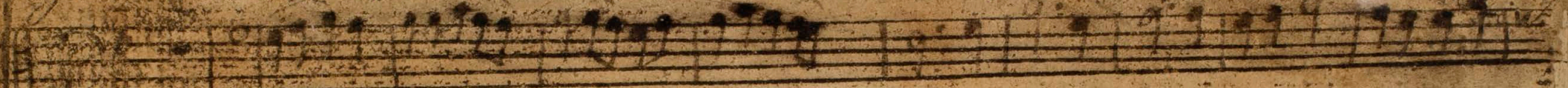
5



Russia S F 62 vers 3. L M



Organ Book





Sophronia

An

Eligy



6

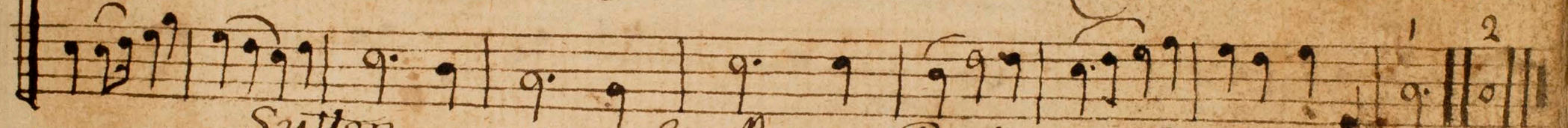
Allsaints

Hymn 31. D.W. L. A



Continued

7, 2



Sutton

Gs. M

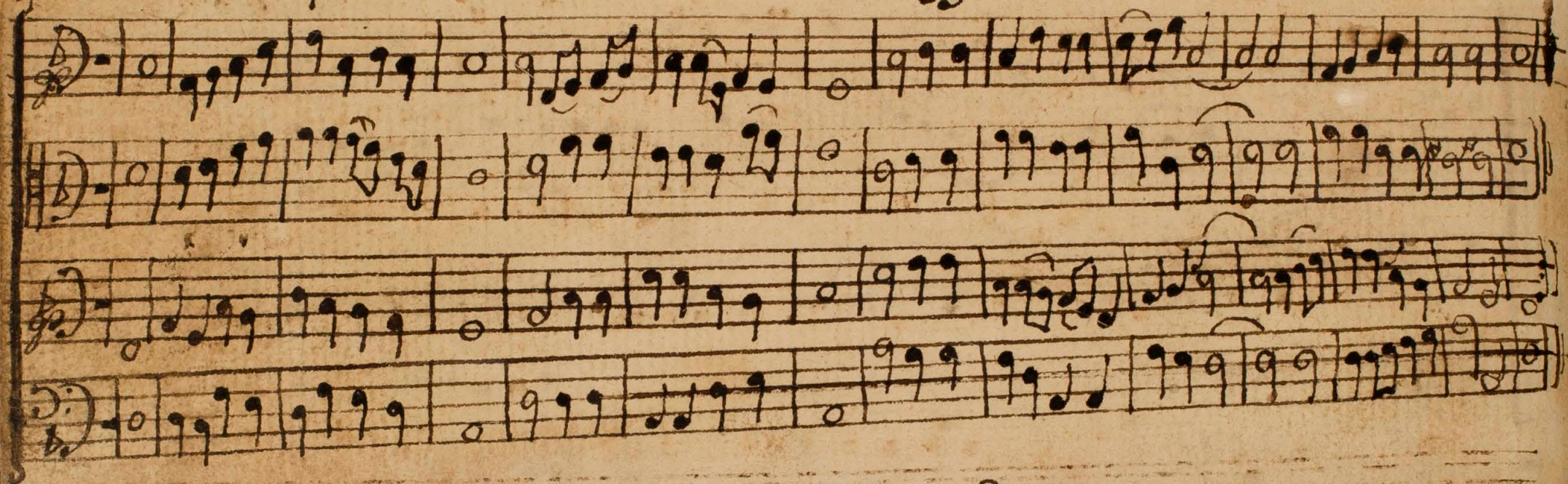
Psalm 69th





Sophronia

an Eligy



Forbear my friends forbear and ask no more
Where all my cherefull aires are fled
Why will ^{you} make me talk my torments o're
My life my Joy my comforts dead

Sherburn

S:

C M

9





Friendship P M

18



Trumpet Psalm 17 LM



Victory Hymn 76 C.M.



Coronation

!S!

soft

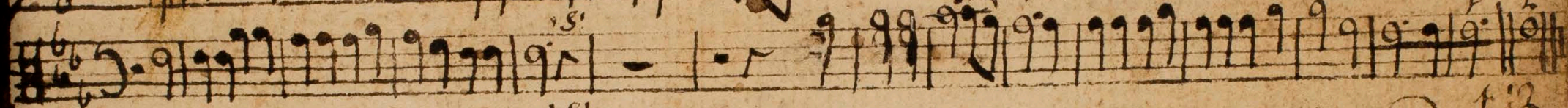
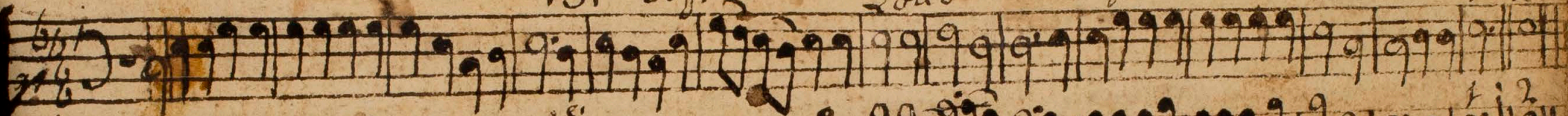
Loud

soft

Loud

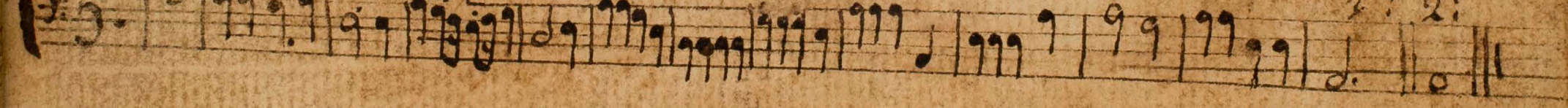
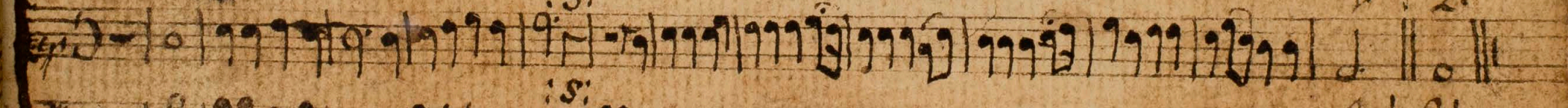
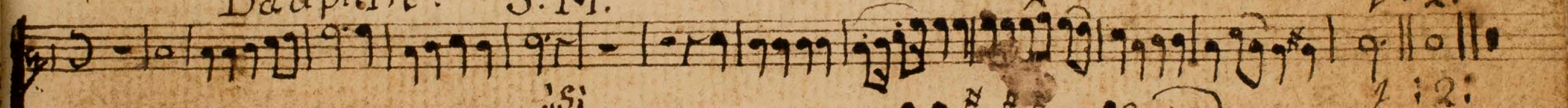
13

1:2:



Dauphin.

S. M.



74. Formation



Stafford

Psalm; 118.

S S; M.

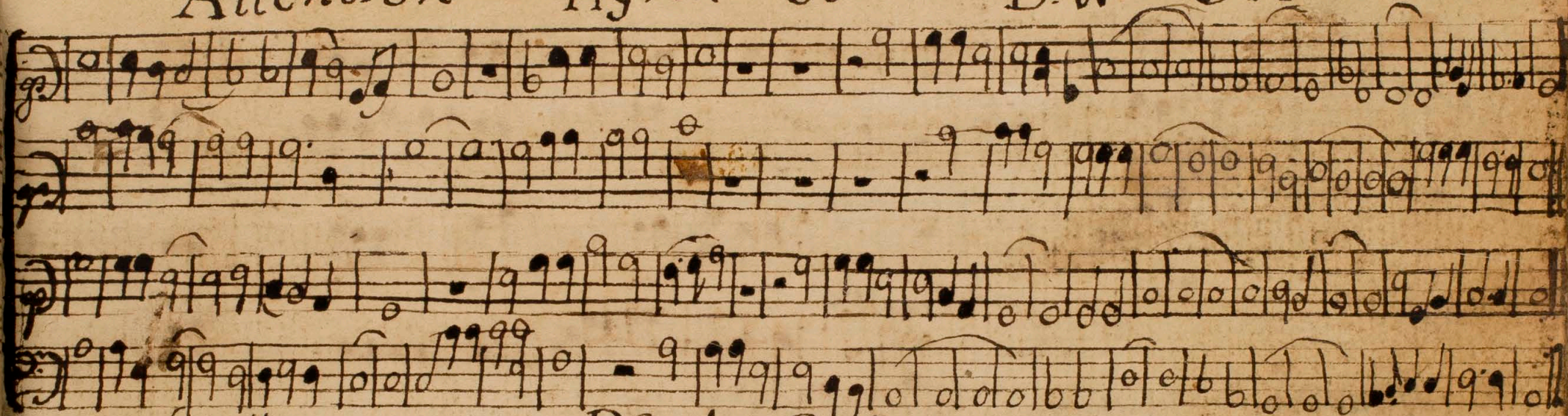


Attention

Hymn 63rd

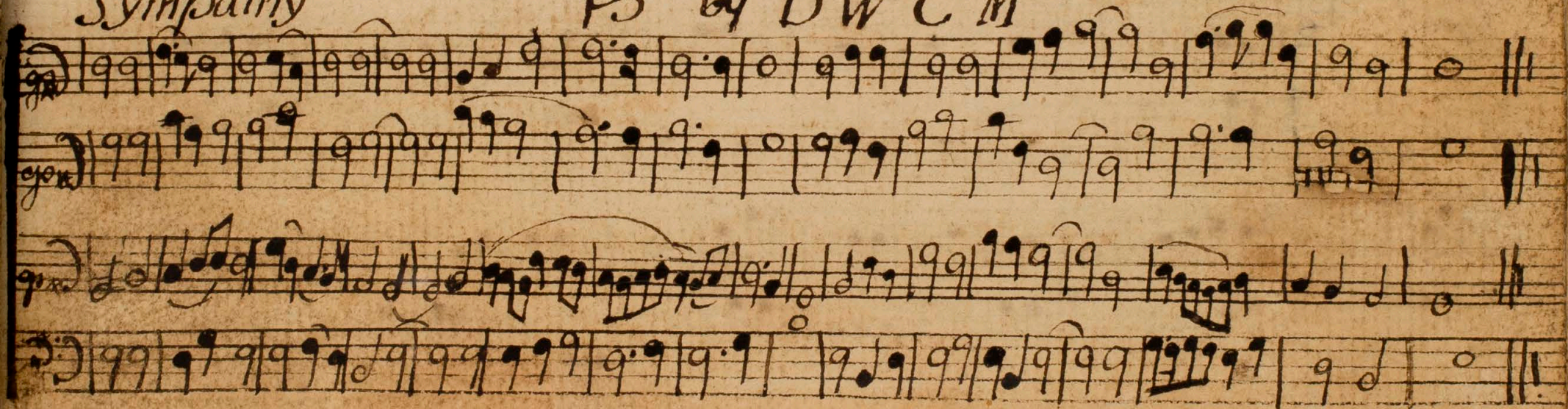
D.W. C M

15



Sympathy

PS 69 D W C M



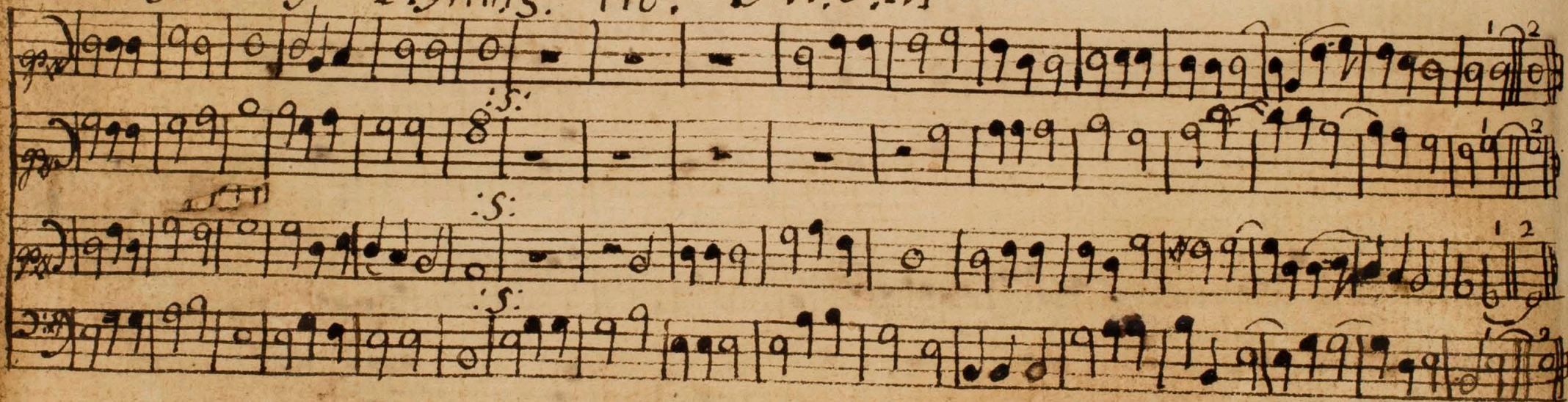
16 Albany

Ps. 19th S:

D.W.S.M



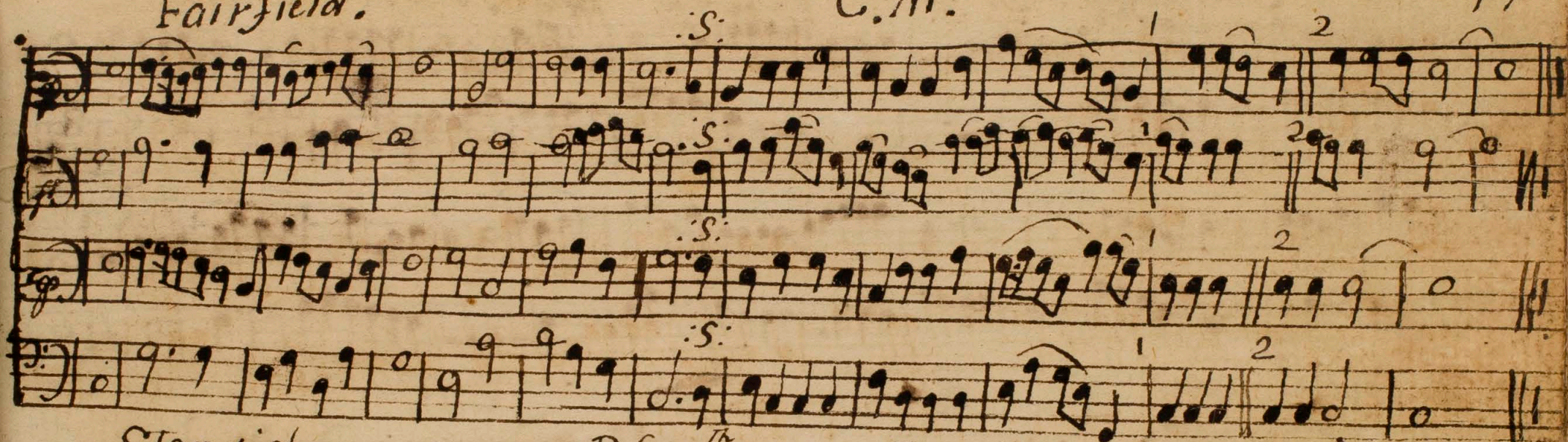
Lainsborough Hymns: 110th D.W.S.M



Fairfield.

C.M.

17

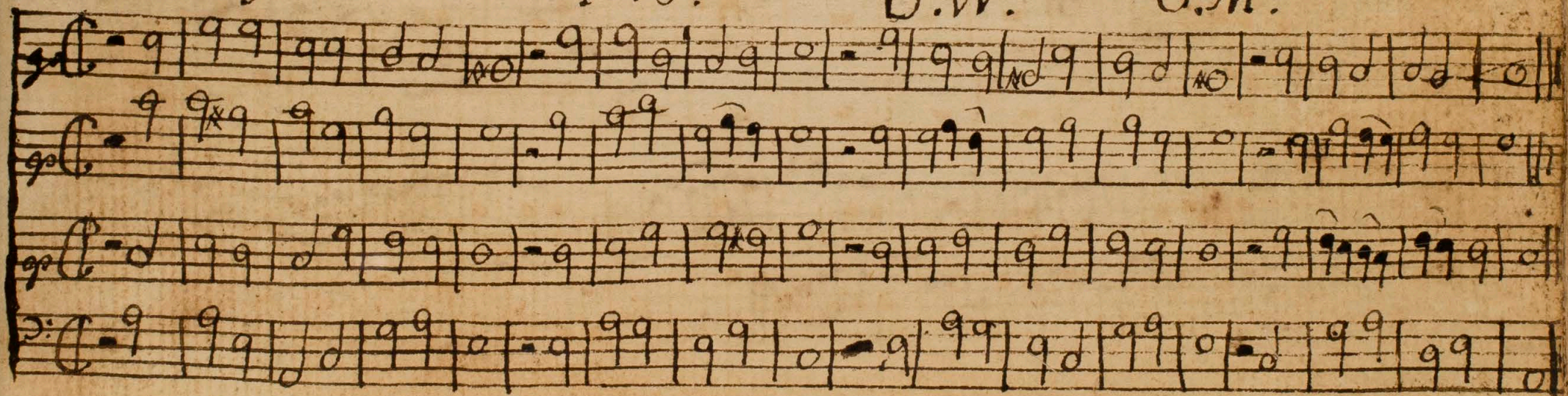


Standish

Ps. 5th

D.W.

C.M.



Sounding Joy.

Ps. 95.

D.W. S.M.

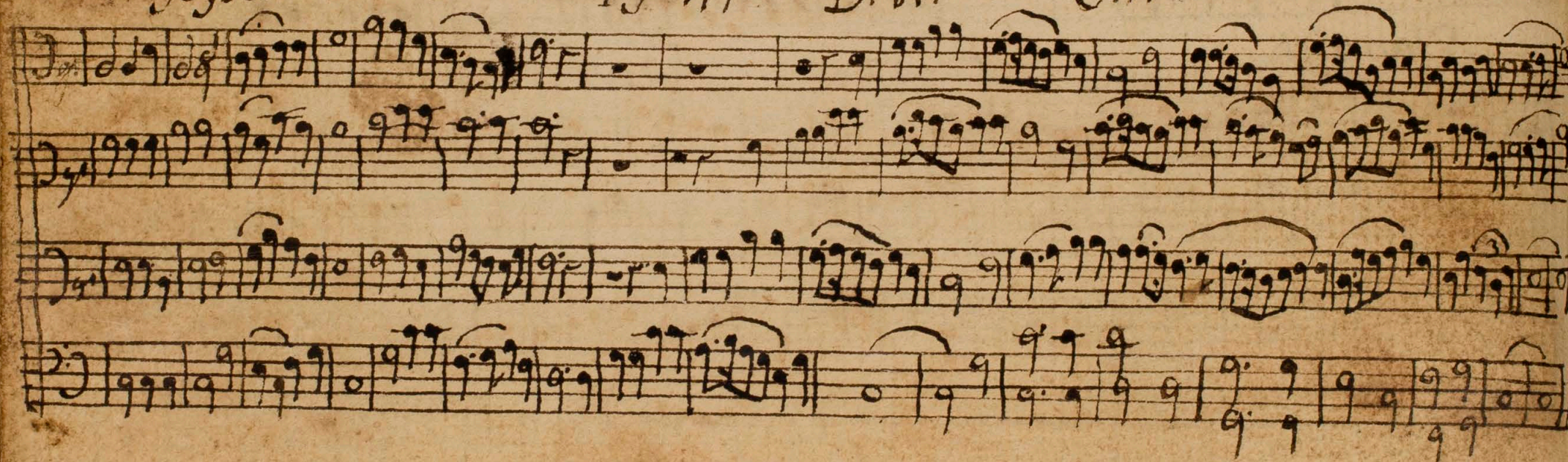


Joyful Sound

Ps. 47

D.W.

C.M.

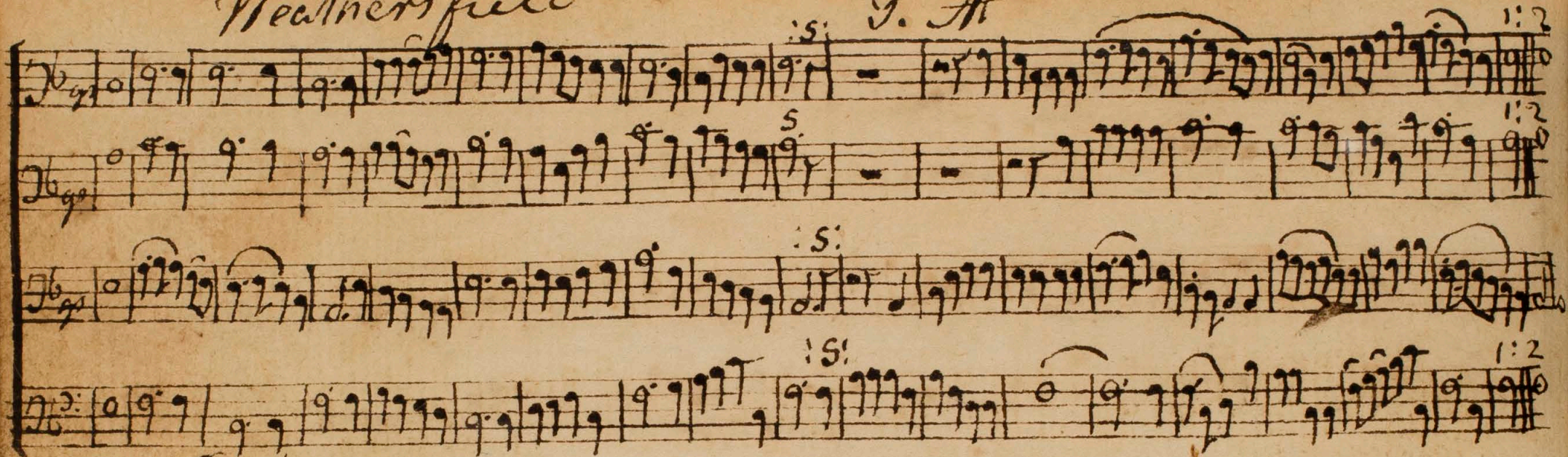


Huntington Psalm 73. L. M.

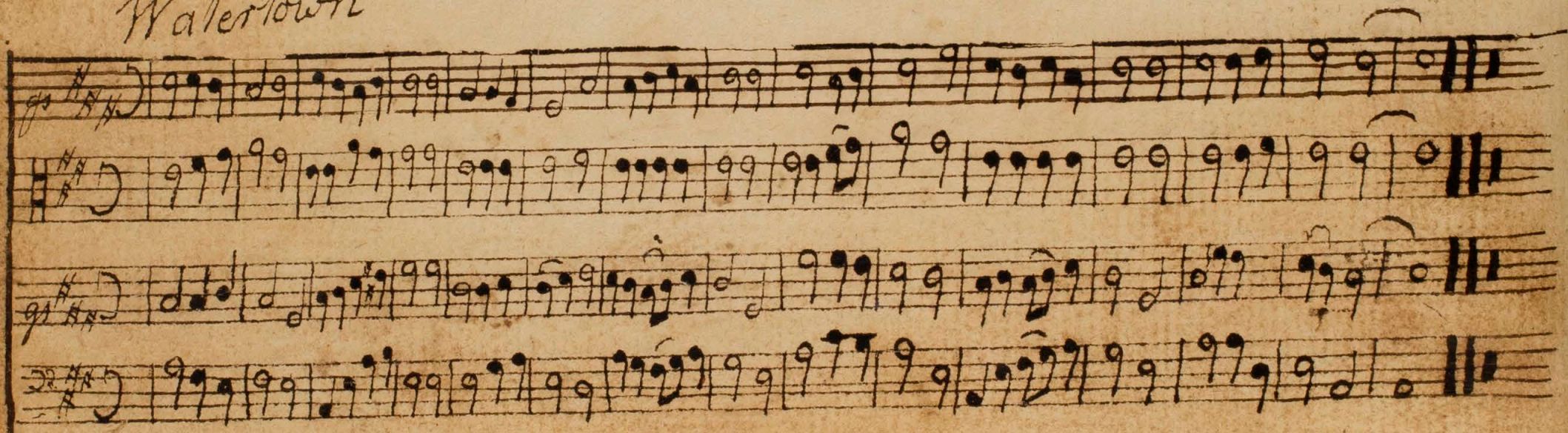


Weatherfield

G. M.



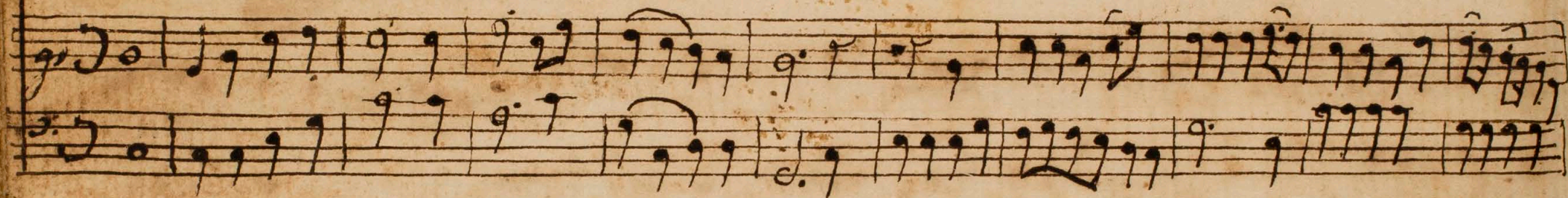
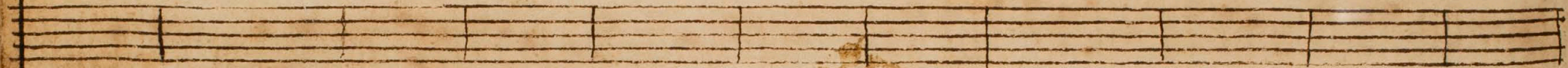
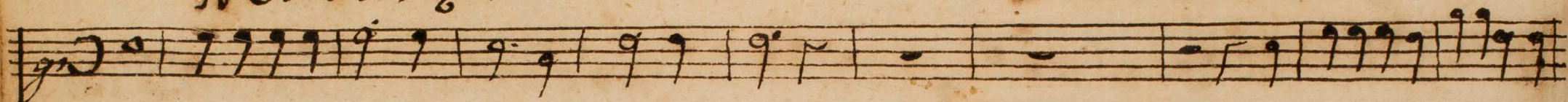
Watertown



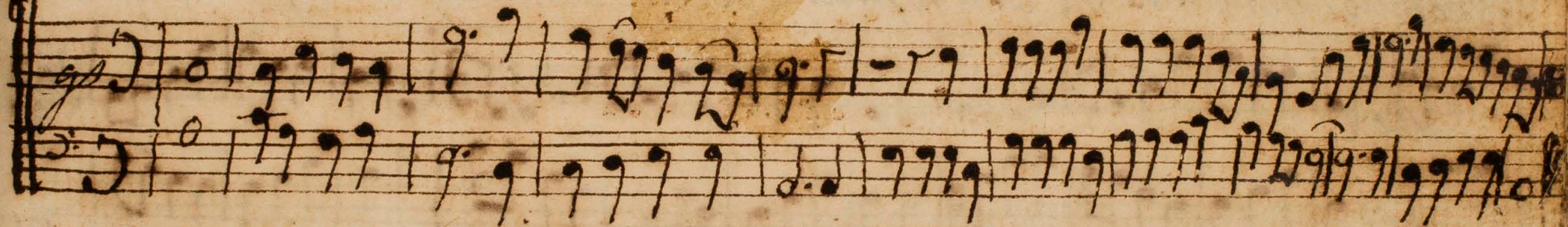
Mourners



Newburgh



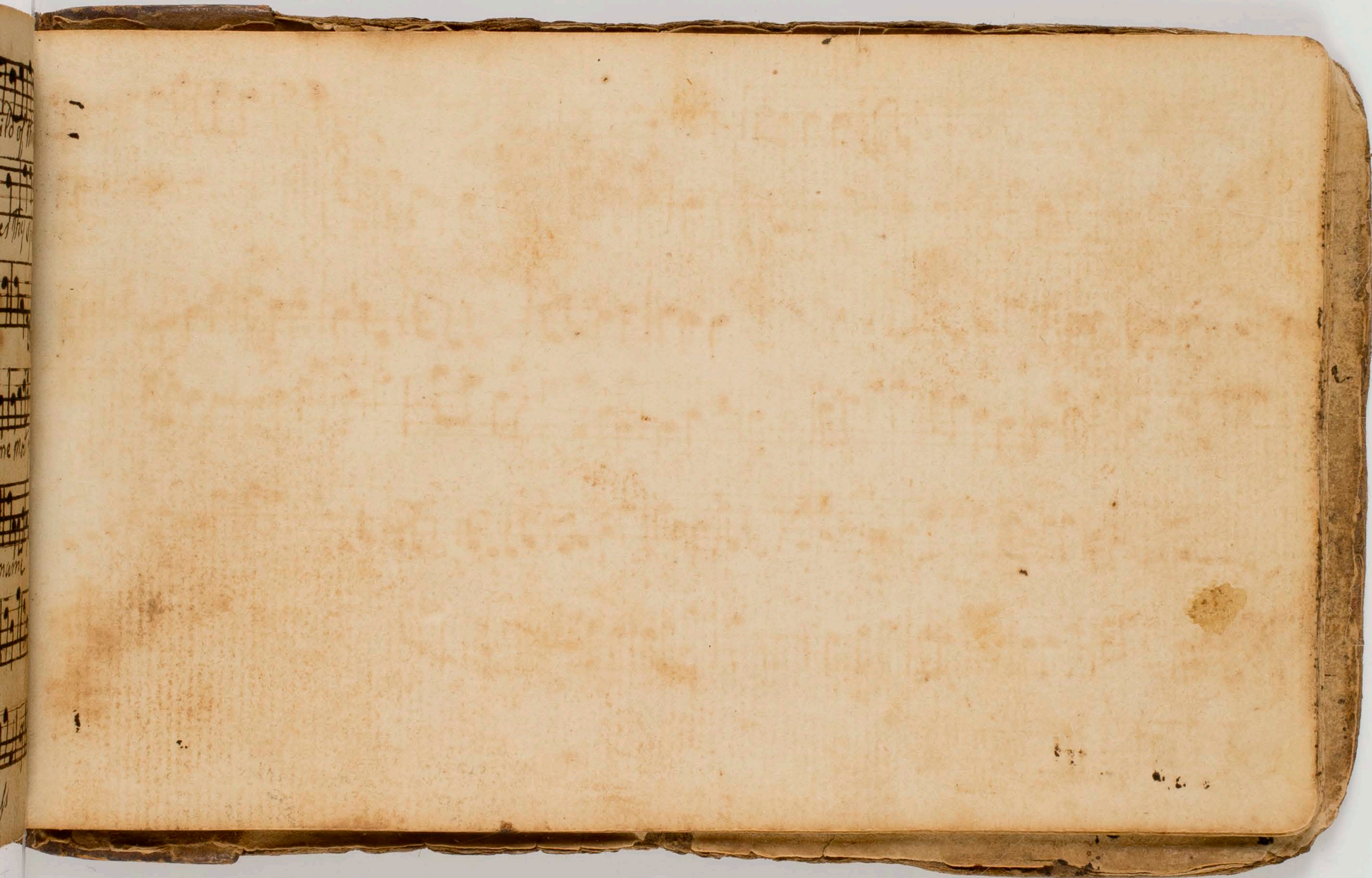
America S. M.



Columbia

A handwritten musical score on aged paper, featuring five systems of music. Each system consists of a vocal line (treble clef) and a bass line (bass clef). The lyrics are written in cursive between the staves. The music is in 3/4 time, indicated by a '3' over the first staff. The lyrics are: 'columbia!! to glory arise the queen of the world & child of the skies thy genius commands the with rapture behold while ages on ages thy splendors unfold thy reign is the last and the noblest of time most fruitful thy soil most inviting thy clime let the crimes of the ne'er encrimson thy name be freedom and science and virtue thy fame'. The score ends with a double bar line and a final chord. The word 'Tenor' is written below the first staff, and 'Bass' is written below the last staff.

columbia!! to glory arise the queen of the world & child of the skies
thy genius commands the with rapture behold while ages on ages thy splendors
unfold
thy reign is the last and the noblest of time most fruitful
thy soil most inviting thy clime let the crimes of the ne'er encrimson thy name
be freedom and science and virtue thy fame
Tenor
Bass






This Book

Thomas Brown

September 25.

Thomas Brown

Thomas Brown



September

July the 2. 1807

Thomas Gforn

Thomas Gforn his Book Dated April

29th 1805

Thomas Gforn

Cal

David

~~Thomas~~

Thomas G. Horn

The

Shuman

Catherine Horn

~~447~~
Catherine Osborn

Her Singing Book.

June 24th 1798.

Thomas Osborn
His Book

